

THE AMERICAN MAGAZINE OF ART

JULY, 1921

TABLE OF CONTENTS

STATUE OF PIERRE GAUTIER DE LA VARENNE BY
FURIO PICCIRILLI.....*Frontispiece*

A FAMILY OF SCULPTORS.....By ADELINE ADAMS 123
Eight illustrations

TWELFTH ANNUAL CONVENTION—THE AMERICAN
FEDERATION OF ARTS..... 131

REPORT OF THE SECRETARY..... 137

DECORATIONS IN THE MISSOURI STATE CAPITOL,
JEFFERSON CITY..... 143
Seven illustrations

NOTES

ITEMS

BOOK REVIEWS

PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

METROPOLITAN MUSEUM, NEW YORK, N. Y.

1741 NEW YORK AVENUE

WASHINGTON, D. C.

SUBSCRIPTION PRICE

\$2.50 A YEAR

New York Visitors

will find an interesting collection of

Paintings

by

American Artists

on exhibition here throughout the season.

William Macbeth

Incorporated

450 Fifth Avenue, at Fortieth Street



UNIVERSITY PRINTS

for Art Study in

SCHOOLS, COLLEGES AND CLUBS

Over 3,000 subjects at 1½ cents each
illustrating the art of *Greece, Italy,
France, England and America.*

Send for our

Complete catalogue—5 cents

General announcement—Free

THE UNIVERSITY PRINTS

7 Boyd Street

Newton, Mass.

Notable Works

BY

American Sculptors

A PORTFOLIO OF

Twenty-Four Prints

SCULPTURE BY

Herbert Adams, Daniel C.
French, Paul Bartlett, Anna
V. Hyatt, Frederick Mac-
Monnies, Herman MacNeal,
Janet Scudder and others.

PRICE 50 CENTS

The American Federation of Arts
1741 New York Ave., Washington, D.C.



Digitized by the Internet Archive
in 2024



STATUE OF PIERRE GAUTIER DE LA VARENNE

BY FURIO PICCIRILLI

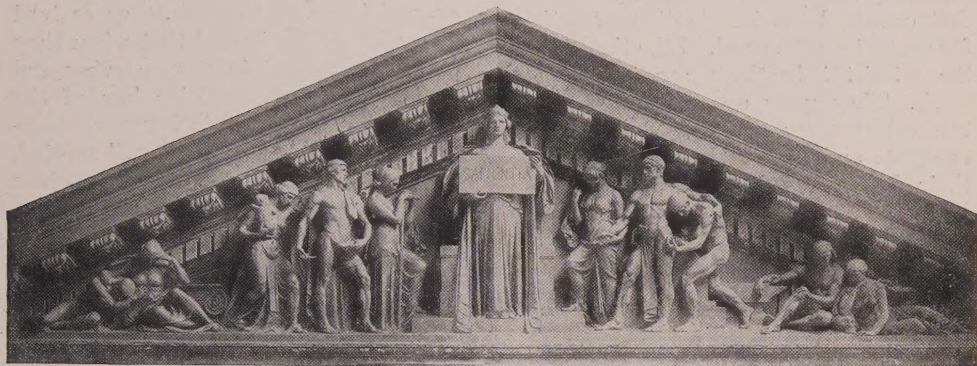
WINNIPEG, CANADA

THE AMERICAN MAGAZINE OF ART

VOLUME XII

JULY, 1921

NUMBER 7



PEDIMENT, WISCONSIN STATE CAPITOL

ATTILIO PICCIRILLI

A FAMILY OF SCULPTORS

By ADELINE ADAMS

I NTERESTING and important figures in the march of American sculpture at the present time are the six Piccirilli brothers, known from coast to coast in all our large cities, wherever architects and sculptors congregate. Their work celebrates the natural bond between art and craftsmanship. In just this, they are as a family almost unique here. Shining examples of family solidarity in art, such as that of the Lambs, well-known church decorators and proficient artists in many materials, are rare among our native Americans. With us, in all that has to do with using the hands, the son is seldom content to repeat his father's gestures. He instinctively declines anything resembling an apprenticeship. He recoils from the ancestral thoroughness. Nothing in it! If an industrial worker, have not labor agitators taught him that the best is like the worst? Again, while his father hammers hammer and square, he

himself may prefer yardstick and scissors, thinking perhaps that from the ribbon counter rather than from the carpenter's bench he can make an easy leap to the goal of great riches. The future will doubtless bring changes to our art, our life, and above all to our ideas about what our good eighteenth-century phrase-makers called the "pursuit of happiness." But at present, it is clear that our native artistic genius does not shine in family enterprises of combined art and business ability, such as one notes in the Parisian house of Rodier, distinguished weavers, or in the Piccirilli brothers, who have brought to us from their native land the whole art and craft and science and business of "freeing the angel from the stone."

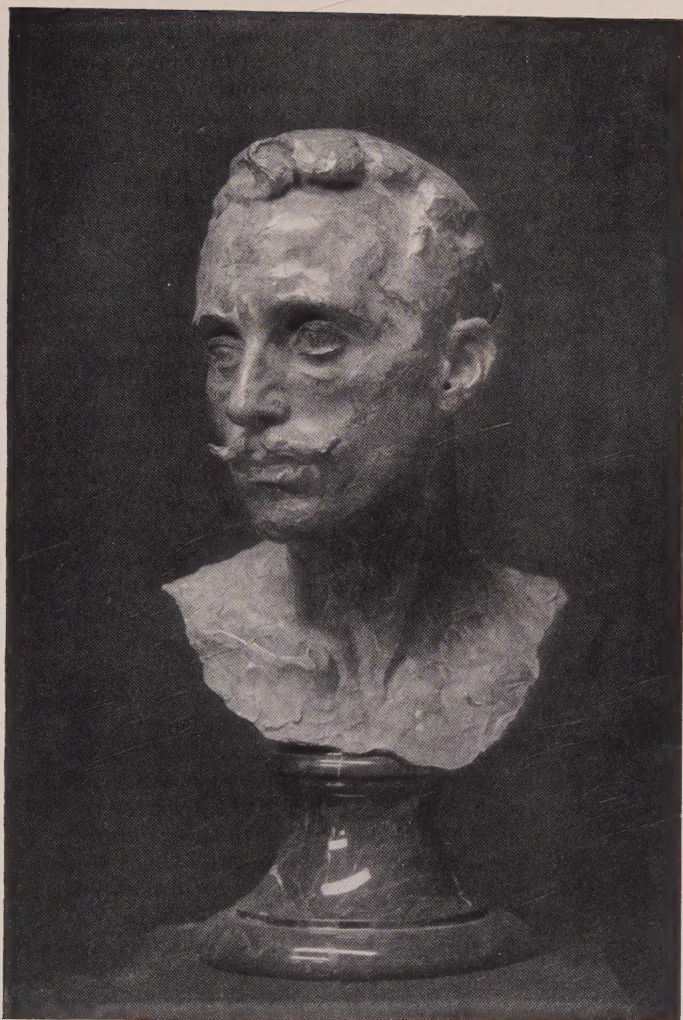
They belong to that ancient line of craftsmen, the Mediterranean masters of stone. That line did not die with the decay of Roman grandeur. It bided its

time until it flowered out into a strange new vigor and loveliness through Niccola Pisano and his kin, those thirteenth-century sculptors often called the founders of Italian Renaissance art, because in their pulpits and lunettes they somehow managed to combine the Gothic naturalism of their immediate predecessors with the newly revived antique beauty, in ways that captured the imagination of artists for centuries afterward. Like the Pisani, the Piccirilli brothers are of Tuscan stock. They grew up among the architectural wonders the Pisani had helped to create and adorn. Massa, the city of their birth, lies between Carrara and Pisa, and is the center of the famous Carrara marble industry; at Massa, their father had a large and thriving business of marble-working, in which the sons would naturally take part.

But romance and realism have always run a race with each other through the Piccirilli story, and whenever one of these two seems to be ahead by a neck or so, the other suddenly spurts past. For instance, romance was about to announce that poetic idyl, a family of seven strong sons, when realism stepped in, and the seventh boy turned out to be a girl. So, too, in the midst of the prosperous commonplaces of life at Massa, where it appeared likely that the family would live and die in peace and plenty, romance gave a sudden turn to the wheel and upset everything. A quixotic act of kindness on the part of the head of the house in signing guarantees for an old friend in financial straits wrecked the family prospects. A fresh start was imperative. But in European countries, it is not easy to make a brand-new start under age-old conditions. Better take ship for foreign ports. Fortunately, the father had always insisted on languages, and especially the English language, as a part of the education of his boys. One son had work to attend to in Cairo, another in Glasgow, another in London. They were young indeed for such responsibilities, but they had ambition to match their youth. Was not Niccola Pisano, if tradition speaks truly, an emperor's architect at fifteen? True or false, the legend is a

challenge. For a time, the family foregathered in London, in old Chelsea. But the New World beckoned them all, especially after one son had tried it and found it good; and thirty-odd years ago, rich chiefly in health, hope and a fine family tradition; in a quick and fertile fancy, a genuine creative ability; in a comprehensive knowledge of marble-cutting, and in a will to work, they arrived in New York. It is told that when they sought employment in stone-carving and the like, the most sensitive boy of the family, on being asked in brusque American, "Wha' c'n y' do, anyway?" replied, abashed, "I do not know," and was driven away; while a more aggressive brother, on hearing the same question, retorted magnificently, "Everything!" and was at once engaged. Not always does modesty receive its reward. Indeed, the achievement of the family has since proved that on the whole, "Everything!" was the right answer. The talent and industry of these boys met recognition. For a while a few narrow rooms on the East Side held them all, but they soon earned enough to move to comfortable quarters. From that time to this, the work in which they found both a livelihood and a means of artistic expression has steadily increased, until now the Piccirilli studios and workshops ramble at their ease over several lots of valuable city land.

At the plant, you will see great blocks of stone from the famous Italian and American quarries. Some are for architectural ornament, some for monuments, some for busts or for bas-reliefs. That one in the corner is Carrara, for Mr. French's next group, and was chosen by Mr. Furio Piccirilli during his recent trip abroad. Our architects and sculptors know well that these brothers were born wise in the ways of marble, and that their genius for stone, like the famous critic's famous lady in the famous painting, "is older than the rocks among which she sits." Other blocks are already in the chrysalis stage, or beyond. Those splendid masses, beautifully lettered, form part of a great soldiers' memorial designed by Mr. Bacon, with sculpture by Miss Longman. From another hand is a



PORTRAIT OF AN ARTIST

ATTILIO PICCIRILLI

statue, still in the embrace of the pointing-machine; the work is being prepared, or "pointed," in mathematically exact copying of the plaster model furnished by a great artist, who will expect the marble to be even more impressive than the original plaster. And in that he will be quite right. Material counts. Plaster is the drudge, marble the aristocrat. But since marble-cutting in its advanced stages is interpretation as well as copying, every sculptor worthy of the name will wish to finish his own marble work. Owing to commercialism, or to lack of

mastery over the chisel, that consummation is not always reached. Here, for example, is a portrait-relief, almost completed in beautiful Carrara. When it is set beside the plaster original, one cannot help noting that the greater nobility of the marble copy is due not wholly to finer material, but still more to finer artistry. The sculptor who designed the original was less the artist than the carver who put it into marble! A deplorable situation, but surely not the fault of the carver, who owes it to his craft not to outrage fine material.



GROUP FROM MAINE MONUMENT

ATTILIO PICCIRILLI

The ensemble of the Piccirilli workshops and studios is not so much that of a factory as of a family industry, in which the various gifts of the members are harmoniously combined. Since large contracts are handled, a business manager is necessary, and Giutulio, the youngest brother, is business manager. Attilio and Furio are the sculptors par excel-

lence, if mastery of the human form is made the criterion; Attilio had been a student at the Roman Academy and both are members of our own National Academy of Design. Orazio is the accomplished master of animal form as well as of the myriad shapes imagined in ornament, that important branch of the sculptor's art, until lately

little understood in our country. Maso and Ferruccio have their own niches in the organization. One recalls a hoary anecdote about the firm of McKim, Mead and White. A client having remarked that he knew what McKim did and he knew what White did, but wasn't sure what Mead did, was told that it was Mead who saved the others from making a specified sort of fools of themselves. Among six sculptors, probably more than one must be detailed for that useful activity! Not that the family has over-trained itself in specialization. If need arises, no one is above turning his hand to anything he can do well. When on a Saturday afternoon no workman is on call to make a plaster cast of that impressive eagle just modeled by Orazio, you may perhaps find the artist himself in paper cap, bending over his studio stove and stirring gelatine for the mould. Attilio and Furio have created lovely ornamental designs — "putti and frutti" as well as heroic statues and groups.



BABY FAUN

FURIO PICCIRILLI



BRONZE COCK

ORAZIO PICCIRILLI

Space fails here for more than the barest mention of the innumerable decorative sculptures made by this family for public and private buildings in many cities; there are pediments and pilasters, lunettes and overmantels, friezes, ceilings, panels, capitals. The subjects, ranging from grave to gay, ecclesiastical to secular, are treated with that inexhaustible gusto which is the Tuscan heritage, and good to see. Do we not remember how in the medallions of Pisanello, the various personages sit or stand or go about their business as if in all earnestness they were having the time of their lives, as if the medalist had caught them when their energies were focused on some supreme matter? A similar dramatic sense presides over the work of these later Tuscans. It is a gift in which our native artists seldom overabound, especially when by inheritance they have in their blood more of the "thou shalt not" of the Reformation than of the "go to it" of the Renaissance. This dramatic zest of the Piccirillis makes for variety



GROUP, DUTY, FIREMEN'S MEMORIAL

ATTILIO PICCIRILLI

in their work. A large austerity invests those groups under the ægis of Sapiëntia, in the pediment for the Wisconsin State Capitol; the love and understanding of beauty long-descended from many worlds are shown in a marble vestibule-ceiling; a delicate, half-playful melody haunts

structural enrichment, and nobody asks, who did it? But our ignorance as to the authors of our major monuments is hardly complimentary to ourselves. In collaboration with Mr. Magonigle as architect, Attilio Piccirilli has created two of New York's most imposing monuments, the



MADONNA BY FURIO PICCIRILLI

the lunettes for the Frick house and the panel for the Harriman music-room.

Just as the Frenchman in the play suddenly learns that he has been speaking French prose without knowing it, so from time to time we New Yorkers or Ann Arborers or San Franciscans discover that we have been looking at Piccirilli sculpture without knowing it. If the work is ornament, our lack of information is not uncomplimentary to the modeler; the thing has kept its place as

Maine Monument at the southwest entrance to Central Park, and the Firemen's Memorial on Riverside Drive. In both these works, the sculptural groups are conceived in genuine emotion and carried out with the skill of a virtuoso. An unusual and a picturesque feature of the Firemen's Memorial is the spirited relief that pays a tribute to the horses as well as to the men.

I have spoken of romance and realism in the family story. For years Attilio



PEDIMENT, FRICK HOUSE

ATTILIO PICCIRILLI

Piccirilli had been engaged, as a matter of heart's delight, in carving a faun; not every day, of course, but at certain golden hours as they fell due. Other works in his studio came and went, came and went, but the faun outstayed them; the creature was at home there, sometimes untouched for weeks and months, but always the object of special love and care. Only those who have themselves felt the marble surge to life under the tool can wholly understand the rapture of it! In the Spring of 1920, the sculptor called his faun finished, and sent it to the Architectural League Exhibition, where in the twinkling of an eye, the fire that swept the Vanderbilt Gallery destroyed it utterly. Again, only those who have with their own hands wrought in stone can know how much greater is the loss of a work in marble than that of a work in bronze. The bronze is but a reproduction, through the medium of the sand mould, from the plaster cast; the marble, when from the hand of a creative artist, is something far beyond a mere copy; it is an interpretation. Fortunately, Mr. Piccirilli is philosopher as well as artist, and had the courage to choose another block at once.

In the family industrial life, the routine of the week's work is set aside promptly at high noon every Saturday; and soon afterward, a most romantically hospitable luncheon, well known to many New York artists, is spread upon a long refectory table in the mellow old kitchen adjoining the shops. The number of guests is elastic; though a dozen or a score may already be seated, there is always room for the last comer, whether it be John Drew or Paul Bartlett, Jules Guérin or Herbert Adams, the president

of our Board of Aldermen or a member of our Federal Art Commission, or only myself. And oh, those incredible vanishing mounds of spaghetti, powdered with the true Parmesan, and touched with the rose of a perfect sauce tomate; those snowy slices of chicken drawn up in close formation; those desirable disks of Italian sausage, looking for all the world like samples of precious porphyry; not to speak of the finocchi, the chicory well-curled, and the good Vesuvian grape always in seemly circulation! The talk too is of the best; mostly in English, with occasional scintillating overtones in French, and at times a few rapid arpeggios in Italian. Mr. Drew's delightful anecdotes of Cosmopolis will perhaps lead Mr. La Guardia to disclose something of his adventure with D'Annunzio at Fiume; from airplanes the discussion will swoop sharply down upon the proposed Liberty Altar for Madison Square; and so it goes. Though the talk is of things present and things to come, a thoughtful guest at that board will be reminded of remote, even pre-Renaissance days. A humanist, according to Symonds, was Niccola Pisano, that thirteenth-century sculptor who has been hailed as the first modern artist. A humanist! The qualities implied within the various rich meanings of the word have been bequeathed by the Pisani to their spiritual descendants, these brothers; men who, like the Pisani, sprang from Tuscan soil, between the sea and the mountains, and were born and bred to the mastery over stone. And not the least of their gifts to their adopted country is that Tuscan zest which makes art a diurnal, yet a consecrated thing, like bread or hearth-fire.

TWELFTH ANNUAL CONVENTION THE AMERICAN FEDERATION OF ARTS

EVERYTHING seemed to combine to make the Twelfth Annual Convention of the American Federation of Arts, which was held in Washington, D. C., May 18th, 19th and 20th, not only a success but memorable. The weather was perfect, the program was carried out from first to last without the omission of a single speaker, the attendance was larger than ever before, the social features were most enjoyable; everyone was in good spirits and in apparent accord. Opinions were freely expressed and were oftentimes divergent, but more evident than anything else was the desire to attain through unity of purpose the great end for which the American Federation of Arts was formed—the advancement of art and its appreciation.

All but one of the six sessions, beginning Wednesday morning, May 18th, and continuing to Friday afternoon, May 20th, were held in the Auditorium of the Corcoran Gallery of Art. At three of these sessions Mr. Robert W. de Forest, our president, presided. At his invitation Mr. Charles L. Hutchinson, first vice-president, Mr. E. H. Blashfield, president of the National Academy of Design and a vice-president of the Federation, and Mr. Charles Moore, chairman of the National Commission of Fine Arts and a director of the American Federation of Arts, presided each at a single session.

The delegates, of whom there were more than two hundred in attendance, including representatives from a chapter in Canada and one in Hawaii, were welcomed to Washington by Col. C. O. Sherrill, secretary of the National Commission of Fine Arts, in charge of Public Buildings and Grounds in Washington and Special Aide to the President, who in a brief, telling address called attention to the necessity of national support of the Park Commission's Plan for the development of Washington, in order that our capital city might realize its potentialities as the most beautiful city in the world—a matter of national pride—an invaluable national asset. He called spe-

cial attention to the present need of removing the inadequate Botanic Gardens adjacent to the Capitol to a more suitable site in order that Union Square on which the Grant Monument stands shall be developed and the Botanic Garden itself grow to real significance, botanically as well as horticulturally.

Reports were presented at this session by the Secretary, Leila Mechlin, the Treasurer, Charles D. Norton, the Extension Secretary, Richard F. Bach, and Prof. Paul H. Grumann in charge of the Federation's western office at Lincoln, Nebraska, all giving evidence of growth of interest and enlarged activities. The Secretary's report is given in full elsewhere.

The President's address took the form of a brief explanation of the tariff on art with special reference to the possibility of a new tax being put on the importation of works of art by the framers of the new tariff law. Mr. John Quinn, the legal representative of various New York art organizations, who is combating such a procedure before the committees of Congress, at Mr. de Forest's request spoke on the subject, and at the afternoon session of the first day the following resolution with reference to this subject was unanimously passed:

Whereas, this Federation is composed of 273 Chapters, located in almost every State in the Union and including practically all the Art Museums and important Art Societies of the United States, and

Whereas, this Federation took an active part in the nation-wide effort that resulted, in the year 1909, in removing the duty upon all art except art less than twenty years old; and

Whereas, the Act of Congress of 1913 in removing the tariff upon art less than twenty years old has, in the opinion of this Federation, done more to promote a knowledge of contemporary art and to stimulate an interest in fine arts generally than any other one

thing, and has encouraged the founding of new museums and the growth of museums already in existence, now therefore it is

Resolved, that a tariff on paintings, sculpture and original art generally would seriously interfere with the educational work of art museums and art institutions in the country, and that a duty on original works of art would be in effect a tax on institutions engaged in educational work. Further

Resolved, that a duty on art would tend to check and limit the formation of private collections which are the source of a majority of the works of art in museums which depend largely for their growth upon gifts, loans and bequests by individuals, more than one-half of the art in our museums having been acquired by gifts or loans of private collectors. Further

Resolved, that untaxed art will contribute to the establishment of new schools and new art museums, and to the growth of our present art schools and art museums. Further

Resolved, that this Federation of Arts most earnestly protests against the return by the United States to the old unenlightened and discarded policy of imposing a duty upon the importation of works of art.

The afternoon session on May 18th had as a general topic "Art and the People" and opened with a demonstration by Mr. Ross Crane, of the Better Homes Institute of the Art Institute of Chicago, of "Art in the Home." This session was held in the Auditorium of the National Museum in order to accommodate not only Mr. Crane, who required a larger stage for his demonstration than that afforded by the lecture-hall of the Corcoran Gallery, but also to accommodate those outside of the Federation who particularly desired to see this demonstration. The stage was set as a living room with mantel, windows and doors, and the furniture, lent by one of the local dealers, was brought in piece by piece until the room was complete. Thus was shown how the Better Homes Institute of Chicago by the use of stage set and

actual objects of every day use is demonstrating to the people of the Middle West the relation of art to life, creating a popular demand for better art in house furnishings and helping to induce a larger market for industrial art products. Later Mr. Allen Eaton,* former Field Secretary of the American Federation of Arts and now connected with the Sage Foundation, gave a talk on "Pictures for the School Room" showing a number of examples of prints that he had selected for a School Room Print Exhibition to be circulated by the American Federation of Arts. "In forming this exhibition of prints for schools and circulating it throughout the country," said Mr. Eaton, "the Federation has done more than has yet been done to bring together the makers and users of the best school room pictures. This service meets the greatest present need. But a service second or perhaps equal to this which the Federation of all organizations can bring about, is cooperation among the artists, publishers, distributors, users and the various individuals and organizations interested to determine the character and quality of the prints yet to be produced. With this coordination we should have reasonably soon for the pleasure and inspiration of our school children the greatest collection of color prints in the world." Mr. L. M. Churbuck, Director of the Art Department of the Massachusetts State Fair, presented an excellent paper on "Art in State Fairs," in which he pointed out that the art department of a state fair is a decided influence as demonstrated by the artistic development of centers in which they exist, that communities that have the advantage of seeing the best works of art express the influence through more attractive homes, and that out of such communities come more art students, more art lovers—the best proof of the influence of environment. Miss Mary Powell of the Art Department of the St. Louis Public Library, presented the subject of "Art in the Public Library" most admirably, emphasizing points of contact between art and the people through the public library, the importance of exhibitions and the responsibility of the library in directing

reading along the lines of art, the development of art and business, and the relation of the art library to the municipality, its function as a source and depository for all public art activities. Mr. John L. Braun, President of the Philadelphia Art Alliance, made a telling plea for "The Alliance of the Arts" calling attention to the fact that painters, writers and musicians very frequently are little informed concerning each other's activities and explaining how they are being brought into closer relationship through the instrumentality of the Art Alliance of Philadelphia.

Thursday, May 19th, was entirely devoted to art from the artist's point of view. Mr. Herbert Adams spoke on the subject of Sculpture, Mr. J. Monroe Hewlett on Mural Painting, Capt. George Harding on Illustration, Mr. John Taylor Arms on Etching and the Graphic Arts, and Mr. Albert Kelsey on Architecture.

In the afternoon there was general discussion on the following subjects: "Prizes, Do They Stimulate Art?" "How to Promote the Sale of Works by American Artists;" "The Handicrafts—How Can They Be Encouraged?" The subject of "Prizes" called forth brisk argument, Mr. Gifford Beal, Mr. Joseph Pennell, and Mr. Dudley Crafts Watson declaring them detrimental, Mr. Minnigerode, Mr. Beatty and one or two other representatives of Art Museums giving it as their experience that prizes helped to raise the standard of exhibitions, Mr. Francis C. Jones pointing out in a final summary both the advantages and disadvantages of the present almost universal system. Mr. Robert Macbeth, discussing the subject of "How to Promote the Sale of Works of American Artists," made numerous practical and helpful suggestions, and Mr. Charles Connick, of Boston, made a forceful plea for the handicrafts with special reference to stained glass. At this session by special invitation Mrs. Whitford of Hastings, Minn., gave a stirring little address on "Art for the Farmer's Wife," telling what was being done to bring better art into the farm houses in Minnesota and adjacent states through the instrumental-

ity of a little publication with a very large circulation known as *The Farmer's Wife*.

"Educational Work" was the general topic of the papers at the morning session on May 20th. The first speaker was Leon Loyal Winslow of the University of the State of New York, who spoke on "The Art Education We Need," recommending the inclusion of courses in elemental, high and normal schools, and the establishment of a group of schools for teaching the industrial arts, advocating unified effort in this direction and declaring the greatest need of the present time to be for leadership. Mr. Winslow was followed by Mr. W. A. Rogers, director of the School of Illustration and Commercial Art for Disabled Soldiers, who told of the establishment of this school through the cooperation of the Society of Illustrators and the Board of Vocational Education, and of the excellent results that have been obtained even in the brief time that it has been in existence. Mr. Charles D. Norton gave a brief paper on "The American Academy in Rome," outlining its history and its accomplishment and emphasizing its enormous value as a factor in the development of American art. Stereopticon slides of the Academy and of the works of some of the students were presented by Mr. William A. Borning. Mr. Stanley Lothrop gave an interesting account of the development of the Tiffany Foundation, of which he is director, and Mrs. Edward MacDowell gave a charming, informal talk, illustrated with stereopticon slides, on the Peterborough colony, which beneficently provides a congenial summer retreat for creative artists and so induces not only better production but fellowship among the arts.

The afternoon session on May 20th was opened with a memorable demonstration of methods of appreciation of music by Thomas Whitney Surette of Concord, Mass., Director of Music in the Cleveland Art Museum, assisted by Mrs. Walter Bruce Howe, pianist, and three members of the National String Quartet. The work chosen for demonstration was Brahms Quartet for violin, viola, violin-cello and piano, the first two movements of which

were beautifully rendered, first with explanations and then without interruption. This demonstration consisted first of placing the work of art in its proper sequence; second, of placing it in the general social and intellectual surroundings in which it belongs; third, of showing something of the form and style of the composition to be used. Mr. Rossiter Howard, also of the Cleveland Museum of Art, but recently of the Minneapolis Art Institute, gave an admirable paper on "The Educational Work of an Art Museum." Mr. William Laurel Harris told of what the Art Center, Inc., of New York stands for and its aims, and Major George Oakley Totten of Washington made an appeal for the organization of a National Opera Association. The Committee on Resolutions reported and the following resolutions were unanimously adopted:

NATIONAL BOTANIC GARDEN

Whereas, the American Federation of Arts has from its inception supported the development of the Park Commission plan and opposed legislation destructive of its principles:

Resolved, that the American Federation of Arts, in Convention assembled, opposes the adoption of the Langley Bill for extending and locating permanently the Botanical Garden at the East end of the Mall; as this would destroy Union Square, one of the most important elements in the composition of the Park Commission plan, and would belittle the dignity and effectiveness of the Grant Memorial;

Resolved, that the Convention requests two hundred chapters of the Federation to express their opposition to the Senate and House, as this measure is destructive of the beauty and dignity of the Park Commission Plan.

ART EDUCATION

Whereas, it is believed that a survey of the American Art Teachers Association would show that a comparatively small percentage of the students in our university and colleges take any art instruction:

Be it Resolved, that it is the sense of the Twelfth Annual Convention of the American Federation of Arts that the art instruction offered by many of our higher seats of learning is entirely inadequate to the cultural needs of the nation.

THE ARTS AND CRAFTS

Resolved: That the American Federation of Arts through its secretary, shall appoint a Committee for the encouragement of craftsmanship and to further cooperation among associations of craftsmen.

Resolutions were unanimously and enthusiastically adopted expressive of appreciation for the hospitality and privileges extended by the President and Mrs. Harding, the Trustees of the Corcoran Gallery of Art, the Regents of the Smithsonian Institution, Dr. Charles D. Walcott, its honored secretary, and Mr. William H. Holmes, the director of the National Gallery of Art, the librarian of Congress, Mr. Herbert Putnam, and Prof. Richard A. Rice, chief of the Division of Prints, Mrs. D. C. Phillips and Mr. Duncan Phillips.

Resolutions expressive of sympathy and a deep sense of loss in the death of the late C. W. Ames and of the late Henry Kirke Porter, vice-presidents of the American Federation of Arts, were likewise passed unanimously.

The annual election followed and resulted in the re-election of the following directors to serve until 1924: Mrs. John W. Alexander, Mr. Andrew Wright Crawford, Mr. John W. Beatty, Mr. Charles L. Hutchinson, Mr. H. W. Kent, Miss Florence N. Levy and Mr. Elihu Root, and the election of Mr. Robert Woods Bliss.

Memorable features of this Convention were the opportunity afforded through the instrumentality of the Washington Society of the Fine Arts and the Corcoran Gallery of Art of viewing the exhibition of British Arts and Crafts brought to this country by the Detroit Society of Arts and Crafts displayed at the time of the Convention in the Corcoran Gallery of Art; of inspecting the

collection of War Portraits by eminent artists secured through the National Art Committee as a nucleus for a great National Portrait Gallery, which was on view in the National Gallery of Art; of inspecting the extraordinary collection of Whistleriana assembled by Mr. and Mrs. Joseph Pennell and presented by them to the Nation, which was opened at the time of the Convention in the Print Division of the Library of Congress; and of visiting the Phillips Memorial Gallery by special invitation of Mrs. D. C. Phillips and her son, Mr. Duncan Phillips. The War Portraits were seen on the evening of the 18th when the Regents of the Smithsonian Institution gave a reception in honor of the delegates and members of the American Federation of Arts at the National Museum, inviting representative Washingtonians to meet them, Dr. Charles D. Walcott, Mrs. Walcott, Mr. Robert W. de Forest and Mrs. John W. Alexander receiving the visitors. Among those present were distinguished representatives of the Army and Navy, Official Circles and the Diplomatic Corps.

Mrs. Harding very kindly consented to receive the delegates at the White House on the afternoon of May 19th at 4:30 o'clock. The President finding that his engagements would not permit him to be present at that time sent not only a letter of greeting and good wishes but a special message to the Convention on Thursday morning inviting the delegates to meet him in the Executive Office Building at one o'clock of that day—an invitation most heartily appreciated and gladly accepted. Assembling at the west side of the White House the delegates and members filed in and each received a hearty handshake and in some instances a friendly word in passing, from the Chief Executive. The President's letter was as follows:

THE WHITE HOUSE
WASHINGTON

April 30, 1921.

My dear Miss Mechlin:

Although I am, much to my regret, unable to accept your invitation to address the convention of the American

Federation of Arts, I want to tell you of my deep interest in the work it is doing. Affluence, and in some measure, leisure, have come to considerable groups of our countrymen along with our wonderful national development, and the opportunity for development of artistic tastes and interest is inevitably implied.

I extend to your Federation my best wishes for fruitful results from its efforts.

Very truly yours,

WARREN G. HARDING.

At 4:30 in the afternoon the delegates and members, more than two hundred strong, assembled in the East Room of the White House and were received by Mrs. Harding, introductions being made by Col. Sherrill, the President's Aide, after which all of the state rooms and the beautiful garden were thrown open to them and for an hour or more they were permitted to wander at will through the charming White House, its grounds and gardens—a privilege greatly appreciated by those in attendance and long to be remembered.

A full account will be given later of the Pennell collection of Whistleriana. A vote of thanks to Mr. and Mrs. Pennell for their magnificent gift of Whistleriana to the Nation was unanimously and spontaneously given by the Convention.

Luncheon was served each day during the Convention for delegates in a private dining room at the Hotel Powhatan, and on Wednesday and Thursday evenings there were round table conferences on "School Art" and "The Arts and Crafts" at Rauscher's, the former under the direction of Miss Florence N. Levy, and the latter under the leadership of Mr. Macomber of the Boston Society of Arts and Crafts and Mr. Charles E. Pellew, President of the New York Society of Craftsmen. The attendance at the latter was approximately seventy.

Eighteen Washington ladies, representatives of local chapters, served as hostesses throughout the Convention, assuming responsibility for delegates in different sections and each doing everything

in her power to promote sociability. These were: Mrs. Minnigerode Andrews, Mrs. H. K. Bush-Brown, Miss Hattie E. Burdette, Mrs. K. D. Cheney, Mrs. S. George Eustis-Corcoran, Miss Catherine Critcher, Mrs. F. A. Delano, Mrs. Charles M. Ffoulke, Mrs. William H. Holmes, Mrs. Walter Bruce Howe, Miss Lesley Jackson, Mrs. L. Morris Leisnering, Miss Bertha Noyes, Miss Bertha E. Perrie, Mrs. Charles W. Richardson, Mrs. L. MacD. Sleeth, Miss Grace Lincoln Temple and Mrs. Margaret Zimmele.

There were over three hundred in attendance at the dinner at Rauscher's on the evening of May 20th, which as in former years concluded the three-day meeting. The tables were beautifully decked with flowers, the dinner good, the scene as a whole colorful and attractive, the ladies' evening dresses lending a decorative note. Mr. de Forest presided, and before introducing the speakers said a few words in regard to the purpose of the American Federation of Arts, its desire and intention of spreading as widely as possible the contagion of the love of art in the hope of increasing happiness. The first speaker was Dr. L. S. Rowe, Director-General of the Pan-American Union, who laid stress upon the importance of basing our international relationships not on commercial interests but on common ideals, on spiritual things such as art. Mr. Cass Gilbert, who immediately followed him, also stressed the value of art as a factor leading to better international understanding recalling the debt that we owe to Great Britain, France and Italy in this particular field. Miss Violet Oakley read a prose poem on the spiritual quality of art, and Mrs. Maynard Ladd (Anna Coleman Ladd) told in an enlivening and most engaging manner of a unique experiment that has been successfully tried in Lawrence, Mass., of adding to the joyousness of life by decorating a community house through the cooperation of a group of artists—community art of the best sort. David Mannes was the last speaker and he too emphasized the spiritual quality of art, declaring it a common heritage and urg-

ing that its doors be always wide open to all who would come and worship at the shrine.

Many of the delegates lingered over Saturday and some even longer, visiting Mt. Vernon, the new Amphitheatre at Arlington, Va., the Lincoln Memorial, and through the invitation of the Bishop of Washington, the National Cathedral on Mt. St. Albans, the apse and crypt of which are completed.

A meeting of the Board of Directors was held at the conclusion of the last session of the Convention on May 20th when the following officers were unanimously reelected: Mr. Robert W. de Forest, President; Mr. Charles L. Hutchinson, First Vice-President; Mr. Charles D. Norton, Treasurer, and Miss Leila Mechlin, Secretary. In addition to which the following were elected Vice-Presidents: Miss Cecilia Beaux, New York; Mr. W. K. Bixby, St. Louis; Mr. E. H. Blashfield, New York; Mr. Glenn Brown, Washington; Mr. C. T. Crocker, San Francisco; Mr. A. E. Gallatin, New York; Mr. William O. Goodman, Chicago; Mr. Morris Gray, Boston; Mr. A. A. Hamerschlag, Pittsburgh; Mr. Edgar L. Hewett, Santa Fe; Mr. Archer M. Huntington, New York; Mr. Alexander R. Lawton, Savannah; Mr. John F. Lewis, Philadelphia; Mr. E. D. Libbey, Toledo; Mr. William B. Sanders, Cleveland; Mr. John R. Van Derlip, Minneapolis; Mr. Henry White, Washington; Mr. Ralph King, Cleveland, and Dr. Charles D. Walcott, of Washington. The following reappointments were made: Miss Helen H. Cambell, Assistant Secretary; Mrs. Irene M. Richards, Assistant Treasurer; Mr. Richard F. Bach, Extension Secretary, and Mr. Paul H. Grummann in charge of the western office. At this meeting invitations for the 1922 convention were presented from St. Louis, Philadelphia, and other cities. No decision was reached, however, and the question was referred to the Executive Committee with power.

The majority of the papers presented at the Convention will be published in full in *THE AMERICAN MAGAZINE OF ART* during the ensuing year.

REPORT OF THE SECRETARY

THE AMERICAN FEDERATION OF ARTS

IN many respects the past year has been the most successful in the history of our American Federation of Arts and at the same time the most difficult. We have pushed ahead, but the progress has been made with more than usual effort. The unrest and confusion which have afflicted the world have not tended to make constructive work easy. These very same world conditions, however, have made the work that we are doing the more significant and important.

It is rather remarkable under such circumstances that the demand for exhibitions and lectures and the like should have increased, but such is the case. We have sent out this year, that is since last May, no less than 45 traveling exhibitions which have been shown 215 times. For our 33 circulating illustrated lectures 125 engagements have been made.

We have increased the number of our chapters from 238 to 273. We have added over 700 new individual members.

A branch office has been established at Lincoln, Nebraska, under the capable charge of Prof. Paul H. Grumann of the University of Nebraska. We have had an excellent representative on the Pacific Coast in Prof. Pedro J. Lemos, of Leland Stanford, Jr., University.

A new service, in the form of portfolios containing prints suitable for the home which could be sent at small charge to individuals remote from art centers, has been instituted.

From THE AMERICAN MAGAZINE OF ART was reprinted last fall in tiny booklet form Mr. Morris Gray's address on "The Value of Art," delivered at the Semi-Centennial of the Metropolitan Museum of Art last May, which most excellently sets forth the creed of the Federation—the reason for the support and the diffusion of art. Twenty thousand copies of this have been distributed and many requests for additional copies have been received both from organizations and from individuals.

Circulars indicating the best methods of establishing art associations have been issued. Innumerable requests for study courses have been supplied. Besides which the usual activities, such as the publication of our magazine and the *American Art Annual* in spite of the increase in the cost of printing, printers' strikes, binders' strikes, post office regulations of a hampering sort, have been carried on with regularity.

Such, in brief, is the record of the past year, and the most striking evidences of growth that we observe as we look back over our shoulders.

Examining these several lines of activity in greater detail, let us take up first the matter of the exhibitions. These, as I said before, have been more numerous this year than in the past and have covered a greater variety of material.

We have been fortunate in including among the number of our exhibitions the War Portraits by Eminent Artists, secured through the generosity of the National Art Committee, which was first shown at the Metropolitan Museum, New York, in January, and later is to be permanently placed in the National Gallery of Art in this city as a nucleus of a great National Portrait Gallery. So great is the demand for this exhibition that it is already scheduled up to July, 1922.

We have also included among our exhibitions this year a small collection of 35 etchings by members of the Print Society of Ringwood, England, an enterprising group of young men who though not individually possessed of great talent do work of an extremely creditable character, and offered very full and generous cooperation with us in the matter of exhibiting their works. This exhibition has proved very popular. Seventy prints have been sold during the four months that it has been in circulation. In other words, twice as many prints as appear in this exhibition have been sold in that length of time.

The exhibitions of Industrial Art, secured through the cooperation of Mr. William Laurel Harris, Manager of the Art Center, Inc., of textiles and the like by American manufacturers, have proved very satisfactory and successful. More exhibitions of a like character are greatly to be desired.

The exhibitions of reproductions of paintings by Great Masters both of our own time and the past, assembled, under the direction of Mr. Allen Eaton, for the purpose of introducing art into the homes, have proved successful and interesting, and a large number of sales have been made. Three of these exhibitions have been almost continuously in circulation, one containing 400 prints and the other two 200 each. When one of these collections was on view at the Grand Rapids Public Library at the time that the Teachers Association of Michigan was in convention there, orders were taken for more than 150 prints. (In all over 1300 have been sold.)

As heretofore our exhibitions have been shown in the east, in the west, the north and the south. Three have been on the Pacific Coast, others have traveled to Texas and the adjacent states, several have been shown in Winnipeg, Canada.

The Metropolitan Museum of Art has continued to lend us an exhibition of paintings from its permanent collection, and the Chicago Art Institute this year has generously lent a comprehensive group of works by American artists secured through the Chicago Friends of American Art.

The Ehrich Galleries, New York, not only lent a notable collection of paintings by early American artists, including Gilbert Stuart and Benjamin West, Waldo, Peale, and others of high standing, but generously assumed the cost of insurance, regarding the exhibition as a contribution to the work of the American Federation of Arts along educational lines.

It is not possible to further describe in detail our exhibitions, but I should like to read, if I may, a few comments on these exhibitions received from the various places where they have been shown, indicative of the interest aroused.

ALLENTOWN, PENNA.

March 18, 1921.

The exhibition (*of oil paintings*) is going big; in fact, it has surprised the few of us who have been striving so hard for many years to have it come to pass. Membership is growing daily in the association and the attendance has been wonderful. The pictures have created a regular furore.

E. A. CRADER.

UNIVERSITY OF MICHIGAN

February 10, 1921.

The present exhibition (*of oil paintings*) is most satisfactory, and has a number of unusually interesting pictures.

E. LORCH.

THE ACADEMY OF SCIENCE AND LETTERS
SIOUX CITY, IOWA

March 15, 1921.

You will be pleased to know that the attendance at the exhibition (*of oil paintings*) exceeds our fondest anticipations. It is estimated that 1,000 persons visited the gallery Saturday.

CHARLES E. SNYDER.

FREE PUBLIC LIBRARY, NEW BEDFORD, MASS.

March 9, 1921.

The paintings (*lent by the Metropolitan Museum*) have come from Oberlin and are being hung. It is a very satisfactory exhibition, and we are very much pleased to have it.

GEORGE H. TRIPP.

UNIVERSITY OF SOUTH DAKOTA

February 5, 1921.

I am enclosing a clipping from one of our town papers and under separate cover I am sending you a copy of the students' paper, *The Volante*, which refers to the paintings. (*Collection lent by the Ehrich Galleries of paintings by American Artists.*) You will notice that the University has borne the entire expense of this exhibit and admitted the public free. The ladies of the Art Club took charge and lectures were delivered to the children in all public schools, who came up to the University in small groups. I can assure you that we all appreciated the opportunity to see these paintings and we believe that the result is well worth the expense and the time devoted to it.

ROBERT L. SLAGLE.

THE BUTLER ART INSTITUTE
YOUNGSTOWN, OHIO

March 14, 1921.

The Exhibition of the Philadelphia Water Color Society is turning out fine. The attendance is large and the comments on the merit of the drawings are enthusiastic. You certainly have reason to be proud of this selection.

J. G. BUTLER, JR.

RHODE ISLAND SCHOOL OF DESIGN

December 30, 1920.

I hope that most of the libraries and museums will avail themselves of the opportunity to show this excellent group of photographs which are not only illustrative of the picturesque setting of the Greek monuments, but also have so much value to teachers of Greek history and literature.

L. EARLE ROWE.

THE ART ALLIANCE
PHILADELPHIA, PA.

February 15, 1921.

We were very much interested in the comments of the visitors, especially those connected with the mills. We knew that a great many of the fabrics had been woven in Philadelphia and made a special effort to get in touch with mill owners and their designers.

We were very glad to have this exhibition because it started our thoughts on a new track, and I believe the comments of the textile visitors have given us new ideas and a new conception of the problems which await anyone who wishes to foster the industrial arts.

The general public enjoyed the exhibition, and we know that more than one visitor was amazed to find such beautiful and even impressive fabrics are being made in the United States and being sold at such reasonable prices.

CLARA R. MASON.

WINNIPEG GALLERY AND SCHOOL OF ART, CANADA
April 4, 1921.

With reference to the Exhibition of British Commercial Posters, we will close this on the evening of Tuesday, April 5th, and immediately dispatch it to you.

As we are having a very important gathering on Tuesday evening, and as we have also had specially large attendances during the past week, we have ventured to retain these Posters until April 5th.

I might say that the Exhibitions which we receive from time to time from the Federation are very well attended, and we find them very valuable in the education of the Public.

The Exhibition of Posters has attracted very large numbers of visitors, and has proved of exceptional interest, not only to the general visitor but to Commercial Artists and Advertising men.

It will be of interest to you to know that we had a very distinguished visitor to this Exhibition when the Duke of Devonshire, Governor-General of Canada, paid a visit to the Art Gallery on the 31st of March.

These Exhibitions are very well advertised, the newspapers having something about them every other day, and especially in their weekly Art columns.

ALEC J. MUSGROVE.

Obviously no exhibition is going to give universal satisfaction. We often find that an exhibition which is most favorably received in one place will be unfavorably received in another place. There is a tendency on the part of the less well informed to desire only the latest thing in art, a tendency which reflects the restlessness of the day in a peculiarly striking manner. That which is of yesterday takes on the character of the magazine or newspaper which is no longer current. There is an insatiable desire and craving for sensation and a confusion of mere sensation with pure emotion. This is, as we all only too well know, not a healthy symptom, but it must be met and wisely met not merely by opposition but by sympathetic understanding. We cannot cure by condemnation, we can only lead by indicating "a more excellent way." We must uphold our exhibitions to the highest standard, we must remember that people are not to be pressed at will into a mould, we must think with them rather than for them and we must give them the opportunity of seeing the best and thinking for themselves. Only thus can standards be upheld and the joy of art made universal.

If opportunity affords a demonstration is to be given later of the lectures so we will pass them over lightly with only reference to one or two of the comments that have come to our desk on their use indicative of the service thus rendered.

CHARLESTON, S. C.

January 14, 1921.

"We received the lecture and the slides on American Painting 'A.' The lecture has been given and was very greatly enjoyed by the members of the Association and their friends.

In making this provision for the education and pleasure of communities whose opportunities are limited, the Federation is making a very valuable contribution to the cause of Art. . . . Please accept the cordial thanks of the Carolina Art Association for the privilege of having this lecture."

W. C. MILLER.

TOPEKA, KANSAS

January, 1921.

"I want to tell you how much we have all enjoyed the lectures and lantern slides on American Painting and American Sculpture.

The four organizations here have used the latter and three of them the former, and everyone has been delighted with them. . . . I can not tell you how much these lectures mean to us. They are such beautiful pictures and such delightful reading matter."

GRACE E. WEAR.

PORT GIBSON, MISSISSIPPI

March 18, 1921.

"I am enclosing five dollars for the use of the slides. We were very much pleased with them, and are delighted to find them available. . . . You are doing a very real service in sending out these slides and lectures."

HARRIETTE A. PERSON.

TOWANDA, PENNSYLVANIA

April 15, 1921.

"The lectures (American Sculpture A; Furniture; Prints—the Commonest Form of Art) have been well attended and greatly enjoyed. They are the first illustrated art lectures ever given here."

(MRS.) N. M. COLLMAR.

BEECHWOOD SCHOOL OF FINE ARTS,
JENKINTOWN, PA.

March 28, 1921.

"It was my intention to write you a week ago to tell you how thoroughly 'Art and the Great War' was enjoyed.

"The slides are excellent. In fact one is thrilled by these pictures on the screen quite in the same way as when viewing the originals in a gallery. I strove to instil in my hearers something of the same emotional response, from the lecture, as possessed me when I saw many of the pictures in original form. The lecture should have a very wide circulation."

R. C. NUSE.

AUSTIN, MINNESOTA

September 23, 1920.

"Many thanks for the handsome way you have treated us. You folks are 'bricks' to send the pictures. (Boston Museum of Art.) The Art and Travel Club entertained the teachers on the 21st. Our guests and club ladies spoke in the highest terms of the pictures. I told 'em all your kindness, too."

TANVE BURGESS.

FAIRFIELD, IOWA

May 2nd, 1921.

"The slides and lectures on American Sculpture came and were so enjoyed by everyone who attended. The slides are very good and the lecture pleasing and instructive. With many thanks to the American Federation of Arts, I am,

PERSIS A. HILDRETH.

CHATTANOOGA, TENN.

May 2, 1921.

"The Chattanooga Art Study Club certainly enjoyed very much the lecture on American Mural Painting, and found the slides very clear and beautiful. I can't imagine a more attractive way to get a general survey of any line of Art than this. We are looking forward with pleasure to both our other lectures. . . ."

AVA L. WRIGHT.

In a more direct educational way we have made a certain effort and have still before us large and inviting opportunities. In response to the request of the Extension Department of the University of Illinois we have during the past year prepared, for wide distribution through that medium, certain reading courses on art, one on Art Appreciation generally and another on American Painting. These courses will be used by students in their homes seeking education. Upon their satisfactory completion certificates will be issued. Constant requests are coming to us for similar and additional courses of this sort.

Of course the more widely our work is known, the more inquiries are made of us. Some are wise, many are foolish, but we answer them all as best we can. For instance: A young girl wrote to us from a little town in Alabama saying:

"In our High School we are to write an essay on Art, each one striving to have the best essay. I would appreciate your sending me information on this subject."

Another normal school student wrote from one of our large eastern cities:

"I have read of the circulating lectures in THE AMERICAN MAGAZINE OF ART. I am to present a topic to my class of fellow-students on Art, my particular interest being in American Art. Can you send me or tell me where I may send for any information without charge? I believe I may borrow slides from our Art Museum, but I would like the names of some American artists, their branches of work, examples of it, and anything else which I may tell the class to interest them in American Art."

The Art Institute of Chicago referred to us a lady on the Atlantic Seaboard who wrote as follows:

"I belong to a literary club and my subject is Art. As we have no public library it is very difficult to get data so will appreciate so much any literature you can give me. I am so interested in the Hall of Fame—can you send any literature regarding it? Were American artists noted in Titian's and such celebrated artists' days, and if so will you name them? Could you tell me the most noted artists of today? Can you give me any literature regarding sculpture, china painting? Can you tell me the most noted artists in portrait painting, etchings, water colors? I certainly will appreciate any information you will give me."

From west of the Mississippi came two fine letters from an art worker who said:

"I am asked to appear on a program of a meeting of Women's Clubs with a talk on Art. I wish this talk to be one which the average woman from the small town who knows nothing about art can understand and appreciate. A clear, plain direction of how to look at a picture, just touching on perspective, chiaroscuro, genre, etc., but in a manner readily understood. I should like to begin with a brief history of Art and end it with a plea for good art in the home. I know this is far too much for 15 minutes, but I also believe this much is expected of me. Could you, in your helpfulness, give me some suggestions or material for same?"

Later on she wrote in response to our suggestions that the proposed talk was perhaps too comprehensive and that she had decided that she was trying to cover too much ground.

"How do you think," she said, "Art in the past and present, would do? Or would you word it some other way? Please do tell me, for I am trying to do this because it will help the cause of art. I am only holding my present position because I am willing to work and not because I know art."

We were fortunate in having certain new lectures promised us last season, but unfortunate in not having the promises fulfilled. It is not a simple matter to prepare lectures of this sort that will

prove of universal satisfaction, but it is, we believe, a most helpful medium for the diffusion of information on art, and we earnestly solicit and gladly will receive cooperation.

The great purpose of our Federation is, I take it, to spread as widely as possible the knowledge and love of art and to thus not only increase happiness but build up an art-loving public which will "carry on" beyond today and strengthen not only our nation but civilization in the world.

To this end individual memberships are most important. Everyone who becomes a member of the American Federation of Arts is a potential art lover. Our membership campaign means therefore more than numbers, or money, and in this spirit such a campaign has been conducted this year. From our chapters, and especially our museum chapters, in this particular, we have received hearty and encouraging cooperation, all except one generously placing their membership lists at our disposal for this purpose. To be sure 700 new members as a result is not an inspiring display, but as I said before, this has been a difficult time in which to secure interest in the things of the spirit, and we feel confident that the harvest has not yet been fully reaped. It is comparatively easy, because everyone understands the pain, to secure contributions for physical needs. Hunger, sickness and material poverty are almost always generously and promptly met by our large-hearted public. But because many of these generous givers have not themselves shared in the joy which comes from the enjoyment of art—painting, sculpture, music, poetry—they do not realize the hunger in the hearts of others and therefore are slow to meet the need. Work of this sort often-times lacks the human touch which appeals. It is work for the general good and work which can only bear fruit at a time considerably distant. And yet every now and then comes to us word from afar which shows the real use of such services. To illustrate: The following letter came in the mail one morning rolled with a photograph of a splendid range of mountains

at the foot of which nestled a tiny village of shacks:

My dear Madam:

I enclose herewith a P. O. order for ten dollars. Please put me on your active member list. I believe that I am entitled to the same, for I can point with more or less pride to several Gold and Silver Medals gained by my work, in the conventional manner, and which, nevertheless, astonished me each time.

I have been identified for the past 30 years with San Francisco and California—mostly the latter, living and painting along our coast-line, or away up in the "Sierras" or on the Deserts. I have never shown my work in Eastern Exhibitions. It has always seemed a too hard and expensive proposition to undertake, from here. And, I do not want to venture into them at this late day, though I do herewith and now, ask for all the aids and benefits of the American Federation of Arts, especially art news. What the best painters are doing, what is shown at exhibitions, what of the finest private collections, etc., etc.

Please try and understand, that though I am in California, I now live and work in a little known valley—Owens Valley. Will you kindly accept the poor photograph of "Our-town" and "Our-Mountain"—(Mt. Whitney, the highest in the U. S., is near the center). This is just to give you a little insight to what I mean when I say we are isolated here and hungry for "Eastern" art news and art life, but we constantly feel that God is with us also!

I believe this letter to be rather odd and vague, but it is trying to convey to you the idea of a want and a need, in the belief that the Federation of Arts can reach and benefit us even away out here!

Sincerely yours,

H. J. B.

But to pass from the specific things to the more general aspect of the work. May I say again that valuable as is all of this activity, still more important is the function of the American Federation of Arts as a National organization—a great central office here at the National capital uniting the various art interests of the country. Other organizations may send out exhibitions; colleges and universities may conduct and successfully operate educational extension work in the field of art as elsewhere, but without a general clearing house at Washington, such as the American Federation of Arts furnishes, it would be impossible at any time to secure unanimity of action on the part of the art interests of the country. For the purpose of securing large results or carrying

on with single purpose and mind any great forward movement in this field such an organization as ours is today is absolutely indispensable.

If we believe in art, if we are assured, as we unquestionably are, that it is of necessity a factor in civilization, a great National asset, an inestimable benefit to the people, then we are bound to recognize the value of the National organization. This is not a thing of words, it is a matter of fact, and yet it is a fact which is difficult of comprehension. Only when necessity occurs is the need obvious.

Furthermore there is today, as in the early days of the Republic, conflict between local and national interest. You will recall with me that Washington in his Farewell Address especially emphasized this danger as a menace to the Nation. We have in our own little circle examples of cities who are today claiming that because of the pressure of local interests they have nothing to contribute to National welfare in the field of art. They little recognize that their own progress as well as security is dependent upon this cooperation, this union of forces, which they in narrow-mindedness decline to enter or support.

These are stirring times in which to live, often depressing, I grant you, but times of great opportunity and privilege. There is danger for us all of losing sight of the great goal in the future through the multiplicity of detail in the present. We are tied and restricted by the complexity of everyday life. But it is possible to look beyond, and to those who do comes the sure knowledge that the goal is worth the effort and the cost.

I am not saying this to hearten you. I am not here to urge the value and importance of this work upon you. It is your work—work which we are doing together which could not be done but for you. I am merely laying before you, very humbly, a record of experience that you may—if you see fit and think it worthy—renew in us by your approval our own faith and courage.

LEILA MECHLIN,
Secretary.

Washington, D. C.,
May 18th, 1920.



VAUQUOIS HEIGHTS

ADOLPHE BLONDHEIM

Meuse-Argonne Front, Captured September, 1918, by 35th Division

DECORATIONS IN THE MISSOURI STATE CAPITOL, JEFFERSON CITY

UNDER the direction of an expert, especially appointed committee, a number of notable decorations have been secured from well-known artists for the new Capitol of the State of Missouri which has been erected in Jefferson City. These comprise works in stained glass, tapestries and mural paintings. Several of the latter are reproduced herewith through the courtesy of Professor John Pickard, of the Commission, other members of which are Arthur Kocian and W. K. Bixby of St. Louis; J. F. Dowling of Kansas City, and Mrs. W. R. Painter of Jefferson City.

Two of these paintings are lunettes by Oscar E. Berninghaus, who was born and lives in St. Louis. Mr. Berninghaus was a student of the St. Louis School of Fine Arts and has made a specialty of Indian life in the Southwest. One of these lunettes shows an attack on St. Louis in 1780. Ninety-seven male householders were at that time attacked by 1500 Indians, who by their vigorous defense, were completely routed. The other lu-

nette by the same artist shows "The Indian Surrender to General Dodge in 1814," when the British incited the Indians to again attack the settlers. This surrender marked the end of that border warfare which had harassed Missouri for more than a generation.

Nathan C. Wyeth, well known as an illustrator, pupil of Howard Pyle, and resident of Pennsylvania, is represented by a lunette picturing the "Battle of Wilson's Creek, August 10th, 1861," one of the most important and desperate battles fought in the early part of the Civil War; and by a lunette representing the "Battle of Westport, October 23rd, 1864," which pictures a cavalry charge.

Adolphe Blondheim, of Provincetown, Mass., is represented by a lunette picturing Vauquois Heights, the most perfect example of German fortification along the Meuse-Argonne front, which was attacked and captured on the morning of the 26th of September 1918, by the 35th Division (Missouri and Kansas troops).



BATTLE OF WESTPORT, 1864

N. C. WYETH



BATTLE OF WILSON'S CREEK

N. C. WYETH



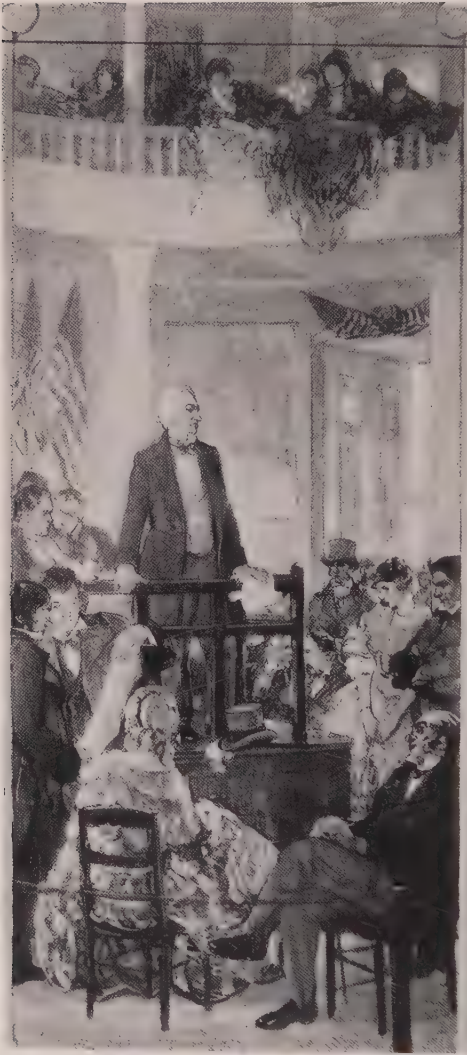
INDIAN ATTACK ON THE VILLAGE OF ST. LOUIS, 1780

N. C. WYETH



SURRENDER OF MIAMI INDIANS, 1814

OSCAR E. BERNINGHAUS



BENTON AND THE WEST



RETURN OF LEWIS AND CLARK

RICHARD E. MILLER

Richard E. Miller, well known as a figure painter and for many years prominent in the American Colony in Paris, who was born in St. Louis and a direct descendant of Missouri pioneers, has contributed two oblong panels, which have been placed to the right and to the left of the Lieutenant Governor's chair in the Senate Chamber. One is called "The Benton Panel." It pictures Senator Thomas H. Benton, the champion of the

West, urging its development, predicting its greatness. He is represented at the conclusion of his great speech at the Pacific Railroad meeting in the Rotunda of the St. Louis Court House in October, 1849. On the platform behind him are seated Mayor John M. Krum and Stephen A. Douglas. In the audience are Thomas Allen, Isaac H. Sturgeon, Tuston Polk, and other well known Westerners who played leading parts in the drama of

development. The other panel shows Lewis and Clark on their return from their wonderful expedition, making their report in Washington to the great President who sent them forth. In the center of the picture Jefferson is seen warmly greeting Captain Clark, whom he meets for the first time. To his left stands Captain Lewis, formerly Jefferson's private secretary.

This same State Capitol is to have, in addition to the works described and illustrated herewith, mural paintings by Frank Brangwyn, the distinguished British artist, Henry Reuterdaahl, painter of our own Navy, and Charles Hofbauer, who, it will be remembered, executed a series of historical paintings for the Bat-

tle Abbey in Richmond. Frank Brangwyn is painting pendentives which will represent four periods in Missouri history, the colonial, the time leading up to the Civil War, and culminating in an "Imperial Missouri." Henry Reuterdaahl is doing a picture of the United States Navy as assembled at the time of the Great War off the British Coast. Charles Hofbauer is painting in a French Government Studio, a huge memorial war scene, 20 x 49 feet, which will be placed in the rear of the House of Representatives, above the spectators' gallery.

Tapestry panels are being woven by the Edgewater Tapestry Looms, and will illustrate the industry and commerce of the early period of the State of Missouri.

NOTES

AN
INTERNATIONAL
SOCIETY OF
MINIATURE
PAINTERS

Miniature painting is an art that has come very much to the fore again during recent years, especially in this country and in England and France. Several Miniature Painters' Societies have been formed who are all doing good work for the cause, and who are fighting hard against the colored photographs on ivory which are so often fraudulently termed miniatures and palmed off on the unsuspecting public.

The Royal Society of Miniature Painters was founded in London some 27 years ago. Most of the annual exhibitions have been held there ever since, which exhibitions have often traveled to the English Provinces and to the various International Art Exhibitions and have been invariably successful.

Shortly after the inauguration of the Society of Miniature Painters other miniature societies were founded both in this country and in Paris, and a movement is now started to inaugurate an International Society, which it is proposed shall be composed of the various National Societies.

Recently the British Society has extended its scope of usefulness by opening its ranks and admitting miniature craft-

workers such as illuminated mussel workers, medalists, gem carvers, etc.—in fact all art workers in miniature whose tiny productions are so often overlooked when shown in conjunction with larger ones.

Art, as we are all aware, knows no nationality and such a combination as is proposed for the International Society, while not in any way interfering with the constitution or exhibitions of each individual society, must be of great educational value and will be of much benefit to the individual miniature painters.

In conjunction with the officers of the Pennsylvania Society of Miniature Painters, a scheme has been drawn up for its constitution. As a first step arrangements have been made to bring to this country next Autumn a collection of miniatures by members of the British Society, which will be shown in Philadelphia at the Pennsylvania Society of Miniature Painters' Annual Exhibition and later will in all probability be circulated under the auspices of the Pennsylvania Academy of the Fine Arts.

ALYN WILLIAMS.

LONDON
NOTES

On the whole the impression made on the public by this year's Royal Academy seems a favorable one, though it possesses no marked feature of outstanding

merit. Looking at the exhibition in its general character, I find the landscape is of marked success, the portrait work less important on this occasion, there are some few figure paintings of exceptional interest, and the sculpture is the weakest point in the exhibition.

One point which has been a good deal commented upon is the limited number, as compared with previous years, of paintings accepted, and the number of artists of high standing who have been left outside. When we consider how much a painting hung in the Royal Academy may mean to many an artist in London or the provinces this matter is one for serious public criticism.

Among the landscapes I should select in the first room Arnesby Brown's cattle feeding in "Waveney Marshes," in Gallery II H. La Thangue's "Provençal Farmhouse," flooded with southern sunshine, and in Gallery III, Hughes Stanton's "Sunrise at Titchfield Haven" and George Clausen's "Midsummer Dawn," two finely imaginative landscapes. But I put on a level with these, in Gallery VIII, "The Freshness of the Morning" by Algernon Talmage. I have watched for some years with keen interest this artist's work, which has attained high recognition recently in America, but I consider that he has never surpassed this quiet scene of cows feeding in the pasture, immersed in the clean, morning light.

In portrait work this year Sir William Orpen, R.A.-elect is very fully represented: he is at his best in his "Sir William MacCormack" in the first room, and the center of the wall, the place of honor in Gallery III, is taken by his "Chef de l'Hotel Chatham," a very brilliant piece of painting, which I hear today is to be acquired for the nation under the terms of the Chantrey Bequest. Among the figure paintings a very remarkable work is Glyn Philpot's "Journey of the Spirit," in which three nude forms, two men, of Herculean mould, and a woman, move hurriedly through drifting clouds in a dim and terrible world, in which we seem to almost feel the rush of an immense wind.

In the sculpture may be mentioned Sir W. Goscombe John's "Mors Janua Vitæ"—a beautiful figure of a draped woman—and his vividly alive portrait tram study of the Right Hon. D. Lloyd George; above this last Bertram MacKennal's sketch model for a bronze group for Australia House shows Apollo with his horses rising from the waves, and is a difficult theme finely handled. S.B.

Frederick Cleveland Hibbard, CHICAGO NOTES a Chicago sculptor, has completed a heroic statue of the late Major General Henry W. Lawton, for the city of Fort Wayne, Ind., his native city. The bronze figure, 10 feet 6 inches in height, will stand on a pedestal of Mount Airy granite. It will be dedicated in the autumn. General Lawton was a man of unusual height and soldierly proportions. The statue represents him standing in a characteristic attitude.

Last October Mr. Hibbard witnessed the unveiling of his bronze memorial of the late Volney Rogers, the "Father of the Youngstown (Ohio) park system." Mr. Rogers was a life-long worker for the preservation of the natural beauty of Mill Creek Park and its development into a pleasure ground for the people. The school children of Youngstown urged the erection of the monument while Mr. Rogers was alive. Mr. Hibbard's statue modeled from life, represents Mr. Rogers in a familiar posture, his hat and umbrella in his left hand as he stands bare-headed examining a dwarfed tree—just as the citizens of Youngstown had seen him many times studying shrubbery in Mill Creek Park. Mr. Rogers died before the memorial was erected. Mr. Hibbard has recently completed a portrait bust of Joseph G. Butler, the founder of the Art Gallery at Youngstown, Ohio, for that city.

"The Introspective Artists" is the title comprehending a recently formed group of men and women, in rebellion against conventional drawing, composition, color scheme and subject matter in picture making, who have lately exhibited at the Arts Club, Chicago. To be an Introspec-

tive Artist one must be a "seeker of one's inner self, and thru that, the realization of the material world within the imagination." "Whereas the academicians teach rules handed down by other men, the introspective artist follows his own rules, prompted by his inner consciousness. If he errs, he is his own judge." So reads the foreword of the catalogue listing sixty-eight drawings by thirty artists. From the liberal point of view of the trained observer, the collection of works as a whole flouts the rules of drawing in the imperfectly conceived pictures evolved from their "Introspective" consciousness. It was often difficult to discover what the pictures meant, and as often to believe that persons of sincerity and good taste would offer or, in fact, execute such work for the public.

The Chicago Society of Miniature Painters exhibited seventy portraits on ivory at the Arts Club in their annual spring exhibition. While the society has national affiliations, but twenty-six artists appeared this season. The standards of excellence are upheld and traditions maintained, yet the liberal point of view permitted the appearance of paintings of flowers in miniature, small landscapes and fanciful designs as settings for portraits. Among the exhibitors who are founders of the society and contribute to the eastern shows are Anna Lynch, Eda Nemoeda Casterton, Carolyn D. Tyler, Marian Dunlap Harper, Magda Heuermann, Katherine Wolcott, Mabel Packard, Kate Bacon Bond, Edward W. Carlson, Frances M. Beem, Eva L. Carman, Helen B. Slutz, Evelyn Purdie, Edna Amelia Robeson, and Alden F. Brooks.

The Chicago Camera Club, a body of amateur photographers exhibiting fine prints of exacting subjects chosen for their artistic quality, closed its annual show at the Art Institute in May. A feature of their winter exploits was the search for noble architecture, vistas and scenes in Chicago, which were assembled in competition for a series of post cards of a Chicago Beautiful being issued by the Municipal Art League. The Camera Club meets weekly to hear out-of-town lecturers.

THE WICHITA ART ASSOCIATION

The organization of the Wichita Art Association is in a large measure the result of the initiative of Mr. W. E. Holmes, secretary of the Wichita Chamber of Commerce, who, at the instance of some of the art lovers of the city, took the responsibility of calling the first meeting. Several persons who are interested in art were present at a dinner given at the Hotel Lassen, where a committee was appointed, with the result that about 150 art lovers were gotten together a few days later at the first meeting of the new association, which also took the form of a dinner at the Hotel Lassen.

At this meeting a temporary organization was effected, with Mr. W. A. Vincent as president, Mrs. Will K. Jones as vice-president, and E. L. Davidson as secretary-treasurer.

The first official act of the Art Association was to arrange an exhibition of the work of John Noble, who had just returned from Europe and was visiting his home at Wichita. This exhibition was a great success, large numbers of people viewing the pictures which were hung in a large room in the public library. Later the association bought one of Mr. Noble's canvases, "The Tilters of the Sea," as its initial purchase. Several other pictures were donated by the Women's Clubs which had been purchased previous to the organization of the Art Association.

The second step was the bringing to Wichita of Mr. Gerrit A. Beneker, of Cleveland, for a series of lectures. This feature was also an appreciated one, large numbers of people taking advantage of the opportunity to hear this distinguished artist.

Mr. Lorado Taft, the widely known Chicago sculptor, was the guest of the Art Association on May 14, giving a lecture on Sculpture.

The Art Association has ambitious plans for the future. It has already begun to play an active part in the civic life of Wichita, exerting a strong influence toward city beautifying, and kindred civic movements.

CHARLES W. AMES

The following very worthy and sympathetic appreciation of the late Charles W. Ames, President of the St. Paul Institute and a Vice-President of the American Federation of Arts, was written by Frederick M. Eliot and published in a recent issue of the *Bulletin* of the St. Paul Institute:

"For everyone who knew him, Mr. Ames will always be the perfect example of the public-spirited citizen. His rich gifts of ability were expended with open-handed generosity for the common good, and he never spared himself when he felt the call to public service. . . . St. Paul is richer today, incalculably richer, because he has lived and served as her foremost citizen. It is scarcely possible to name a project for civic improvement during the last twenty years with which his name is not intimately connected, and in many cases he was the first to see the possibility and the first to lend it his support. Never reluctant to be the first to serve, he knew how to enlist the cooperation of others. Always willing to take command when no other leader was available, he was always ready to serve in the ranks when some one else was ready to lead. With him, personal considerations and personal glory were matters of little importance in comparison with the public welfare.

"Of all the enterprises with which he was associated, none lay nearer his heart than the St. Paul Institute. For the Institute he was glad to work beyond his strength because to him it represented in a special sense the idealism of the American city. He believed with all his soul that America is a land where idealism can overcome materialism, and he regarded the St. Paul Institute as one of the outposts of the idealism that must in the end conquer."

Lorado Taft, sculptor, and Childe Hassam, painter, have recently been elected members of the American Academy of Arts and Letters, the membership of which is limited to forty.

ITEMS

George Wharton Edwards, whose beautifully illustrated books of the architectural grandeur of France and Belgium ("Vanished Halls and Cathedrals of France," "Vanished Towers and Chimes of Flanders," "Belgium, Old and New,") won so much admiration here and abroad, was decorated but a short time ago by Albert, King of the Belgians.

Now France has honored this artist-author, and he has received the golden palm of Officer of Public Instruction.

Gloucester, Mass., is among the foremost in securing a War Memorial. The Lester S. Wass Post American Legion has not only arranged for a Memorial Hall in this historic old fishing town but secured the cooperation of some of the leading artists of the country. A replica of Anna V. Hyatt's Joan of Arc statue, life size, has been purchased and will be placed in front of the Legion Building. E. F. Comins has painted a portrait of Capt. Lester S. Wass, U. S. M. C. in whose honor the Post is named. Cecilia Beaux is giving one of her very large war designs. Hon. Piatt Andrew, who is the Post Commander, has given some remarkable decorations he got from a French Gallery used during the war, to be placed on the walls of the Hall. The gifts and building will be dedicated with appropriate ceremonies on the Fourth of July, and will witness not only the zeal on the part of the Post but manifest the results which may be obtained when the cooperation of artists is secured.

The Association of Art Museum Directors met in Washington May 16th and 17th, at the Corcoran Gallery of Art. Those in attendance were: Mr. George W. Stevens, Mr. Robert B. Harshe, Mr. George W. Eggers, Mr. Raymond Wyer, Mr. William Henry Fox, Mr. Dudley Crafts Watson, Mrs. Mayhew, Miss Herdle, Mr. J. H. Guest, Mr. Harold Haven Brown, Mr. R. A. Holland, Mr. Langdon Warner, Mr. Edward Greig, of Toronto, Mr. Russell A. Plimpton, newly elected director of the Minneapolis Art Institute, Mr. Clyde H. Burroughs of Detroit, Miss

Miller of Muskegon, Mr. George Breck, Mr. William H. Holmes, and Mr. C. Powell Minnigerode. The meetings were held in the Board Room at the Corcoran Gallery of Art. On the evening of the 16th the members of the Association were the guests of Mr. Minnigerode at dinner at the Chevy Chase Club; and on the afternoon of the 17th Mrs. Minnigerode gave a tea in their honor at her home.

The Minneapolis Institute of Arts is fortunate in having secured as its Director Mr. Russell A. Plimpton, formerly Assistant Curator of the Department of Decorative Arts in the Metropolitan Museum in New York. Mr. Plimpton graduated from Princeton in 1914 and has to his credit two years of active war service in the American Army in France. He specialized in Art while at Princeton, studying under Professor Mather, and early determined to make museum work his career.

The Art Association of Newport has added a large new gallery to its main building, which, with the Cushing Memorial Building, affords special advantages for private exhibitions. The Association's Tenth Annual Exhibition will open July 16th and close July 31st. Pictures must be received by July 5th. Mr. Harrison S. Morris is president of this Association and Mrs. Maude Howe Elliott secretary.

The Little Gallery on the Moors at Gloucester announces an engaging program for the present season. The annual exhibition of paintings by artists of the North Shore will open with a private view August 2nd and continue to August 21st. Musicales will be held in the Gallery four Sunday evenings during the season with the best possible talent, both vocal and instrumental. The Playhouse on the Moors will give, as usual, two groups of plays, the first to be held on July 20, 21, 22, 25 and 26, and the second on August 25, 26, 29, 30 and 31. There will be one or two other exhibitions in the gallery in addition to the annual. This work is conducted under the direct charge of Mr. and Mrs. William E. At-

wood, who built the Little Gallery as a free gift to the people of Gloucester in order both to provide the artists a suitable exhibition place and to bring to the Gloucester public the best art, inviting their cooperation.

Three notable group exhibitions of water colors were shown at the Corcoran Gallery of Art in April and May. The first work by Miss Bertha E. Perrie of Washington, the second, works by Miss Felicie Waldo Howell of New York, and the third, works by Mr. W. Zimmermann of Philadelphia. Each was extremely individual.

Mr. C. Powell Minnigerode, Director of the Corcoran Gallery of Art, sailed for Europe early in June and will spend the next two or three months visiting the principal art galleries in England, France, Holland, Belgium, Italy and Spain, making, as it were, a semi-official tour at the request of his Board of Directors.

The University of Pennsylvania recently conferred upon Mr. C. Howard Walker of Boston, the well-known architect and craftsman, the honorary degree of Doctor of Fine Arts. The occasion was the opening of the School of Fine Arts, which includes Painting, Sculpture, Architecture, and Music, the first of its sort in any American University. Mr. Walker delivered the opening address.

Mr. William Alanson Bryan, of the University of Hawaii, has assumed the directorship of the Museum of History, Science and Art, and the Otis Art Institute of Los Angeles, California. Mr. Bryan succeeds Mr. Daggett, who died last year.

Mr. Preston Harrison has been appointed Honorary Curator of Art by the Board of Supervisors of the Museum. Mr. Harrison's interest in art has been patently demonstrated by his gift of twenty-eight paintings to the Gallery. The latest addition to the Harrison collection is a painting by Martin J. Hennings, entitled "Stringing the Bow."

BOOK REVIEWS

ANTIQUES, GENUINE AND SPURIOUS.

An Art Expert's Recollections and Cautions. By FREDERICK LITCHFIELD. Author of "Pottery and Porcelain," "An Illustrated History of Furniture," etc. Harcourt, Brace & Co., New York, Publishers.

Collecting is a fascinating but dangerous pursuit and the pitfalls for the uninformed are many. This book is purposed to assist amateurs. It opens with a short chapter on collecting in general, followed by a chapter giving hints on making purchases. Porcelains and Pottery of various kinds, Furniture, Lacquer, Enamels and Bronzes are successively considered, the ear-marks of the genuine and the distinguishing features of the imitations being definitely set forth with numerous illustrations of the genuine and the false.

As an Appendix there are two or three chapters giving the author's reminiscences, including recollections of the law courts in connection with famous cases, and a series of amusing stories relating to art expertising.

For the would-be purchaser and for those who wish to be able to distinguish between the genuine and the false, this book will doubtless prove not only of interest but of exceptional value.

MODERN TENDENCIES IN SCULPTURE. By LORADO TAFT. The University of Chicago Press, Publishers.

These are the Scammon Lectures for 1917, brought together under one cover and published after a lapse of four very stirring years.

The initial lecture is on Rodin, who has undoubtedly exerted a strong influence on the work of the author, but whose manner is inherently antagonistic to his own. This is followed by a discussion of recent French sculpture, largely devoted to what Mr. Taft considers the deleterious influence of Rodin. Works of Matisse are illustrated and discussed, as are those of other post-impressionists, such as were shown in the Armory Exhibition in New York some years ago. With these are considered, not always to their gain, the works of some of their immediate predecessors whose monuments in

Paris have little of the monumental in their concept and are rather frivolous than grave.

Yet in his Introduction Mr. Taft points out that other influences have been at work and tells of a group of young men who have rediscovered the simple massive art of their medieval masters, and says "the limestone of which the cathedrals were built is beginning once more to blossom and bear fruit."

Recent German Sculpture, meaning that produced before the Great War, is given the third lecture of the series. This is followed by one on recent sculpture of various lands, including Scandinavian and Czecho-Slovak; and by two chapters on Sculpture in America, one of which is given exclusively to the work of Augustus St. Gaudens. Certainly the American artists make a most creditable showing in this summary, and would seem to present art of a higher type and healthier sort than their European confreres.

The survey as a whole is not particularly inspiring and Mr. Taft being himself a sculptor is a gentle critic.

The Minneapolis Association of Arts in Industry of the Minneapolis Institute of Arts has recently issued two excellent little study courses. One on the History of Furniture, prepared by Ruth Jedermann of the Art Department of the Public Library; the other on Interior Decoration—The House—Its Decoration and Furnishing, by Floy Donaldson, of the Art Department of the Central High School, Minneapolis. These take the form of booklets, 12 and 8 pages, respectively, and contain not merely the outline but suggested material for the course and excellent bibliography.

During the three weeks that the British Arts and Crafts Exhibition was on view in the Corcoran Gallery of Art it was visited by twelve thousand persons. This exhibition was held under the auspices of the Washington Society of the Fine Arts.